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PAINTING WITH WOOD- EN BLOCKS

This method of expression would lose all its charm if obliged to serve the ends of literal representation. Its strength lies in free interpretation, in a playing with colors, so to speak, rather than in a forced realism. It lends itself readily to a suggestive rendering of effects of nature; a twilight, moonlight, sun and shadow, rain, gray days and morning mists, but it as easily permits a departure into a purely imaginative treatment as brilliant and unreal as stained glass. If you tire of printing a river blue you can, in the next proof, change it to purple or yellow, like the Ipswich sailors and their boats. But this of course entails a new color-composition, a new scheme in the arrangement of dark-and-light masses and hues. This constant exercise of the inventive faculty, and the study of line involved in cutting everything in the design to a definite shape upon the block, give to the process an educational value of importance to the artist.

A POSTSCRIPT & BY J. M. BOWLES



VEN at the risk of an unmerited reproof I must protest that Mr. Dow is far too modest. I well remember the delight these little prints, veritable gems of color, gave me when I first discovered them in Mr. Dow's studio one day early last year, incredulous that each one was not a water color, and yet doubting that such limpidity of color and gentle conjunction of tones could be obtained with the brush. Such is the variation of effect obtained by these delightful experiments in color printing that it is often impossible to believe that some six or a dozen pictures are all the same scene under different conditions, until one has compared bit by bit and seen that the same blocks have indeed been used. Here is a quaint village street, first in the simple and uncomplex light of a gray day, then in the blaze of color of a hot noon, followed by a fascinating ringing of all the changes that the ever-moving panorama of nature has for watchful eyes, sunset and dawn, sunrise and moonlight, midnight and noon, twilight, rain or snowstorm, always the same scene underlying the widely differing pictures. One would not believe that composition could be so dissociated from color. I should have liked nothing better than to have reproduced a whole series of these charming color harmonies, by turns brilliant, sad, quiet, and gay variations on a simple theme.



WHOSOEVER shall tell a dream, not having dreamt, shall be put to the trouble at the Day of Resurrection of joining two barley corns; and he can by no means do it; and he will be punished. And whosoever listeneth to other's conversation, who dislike to be heard by him, and avoid him, boiling lead will be poured into his ears at the Day of Resurrection. And whosoever draweth a picture shall be punished by ordering him to breathe a spirit into it, and he can never do this, and so he will be punished as long as God wills.

MOHAMMED